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OR,
The Monthly COLLECTION
OF
New Teaching SONGS,

Compos'd for the *Theatres*, and other Occasions;

With a Thorow Bass for the *Harpfichord*, or *Spinett*:

The SONGS being Transpos'd for the *Flute*, at the end of the Book.

For *May*.

L O N D O N :

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Henry Playford, and Sold by him at his Shop in the *Temple-Change Fleet-street*; And *J. Hare*, at the *Golden Viol* in *St. Paul's Church-Yard*, and at his Shop in *Freeman's-Yard* in *Corn-Hill*; And *J. Young*, at the
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A SONG Sett by Mr. Berenclow.

89

C E—lin—da, since your Beau— - - - ties such, who wou'd not con—

-stant prove? How can I e'er a - - - -dore, a - - - -dore too much, too

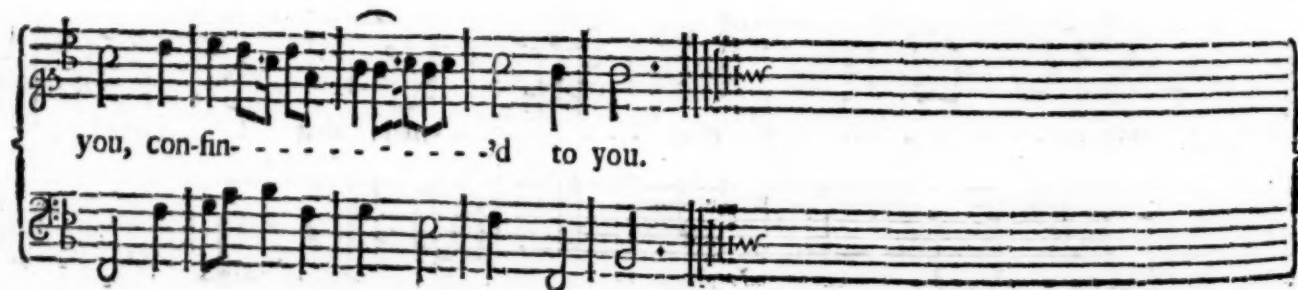
much a—do. - - - - -re the char- - - - -mer that I Love?



The wan—dring Sun, the wan—dring Sun, its heat bestows on all our



Earth be—low, but mine a shor—ter li—mit knows, and is, is con-fin'd to



you, con-fin— - - - -d to you.

A SONG, Sett by Mr. Samuel Ackeroyde.

91

The first system of the song features a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature (C). The melody starts with a whole note F, followed by a half rest, then a quarter note F, and continues with a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics "S Ay, Corde-lia, fay ; fay, Cor-de-lia, fay, do you" are written below the treble staff, with the initial "S" being a large, decorative letter.

S Ay, Corde-lia, fay ; fay, Cor-de-lia, fay, do you

The second system continues the melody and accompaniment. The treble staff includes some complex sixteenth-note passages. The lyrics "find, do you find, do you find no- - - thing in your bo- - - som kind ?" are written below the treble staff, with hyphens indicating a long note value.

find, do you find, do you find no- - - thing in your bo- - - som kind ?

The third system concludes the song. The treble staff features a final melodic phrase. The lyrics "Is it never less, is it never less, is it never less fe—" are written below the treble staff, with hyphens indicating a long note value.

Is it never less, is it never less, is it never less fe—

-vere? Or do you ne-ver with it were? Say, Cor--de--lia, say Cor--de--lia, Is it never, never,

never less se--vere? Or do you ne--ver, or do you ne--ver, never, never, never,

never, with it were? Yes, yes I Read it, I Read it, I Read it, I

Read it, I Read it in your Eyes; Hear it, know it, hear it, know it, know it by your sighs.

Sighs that gently steal their way, tell me all, tell me all, tell me all, tell me all,

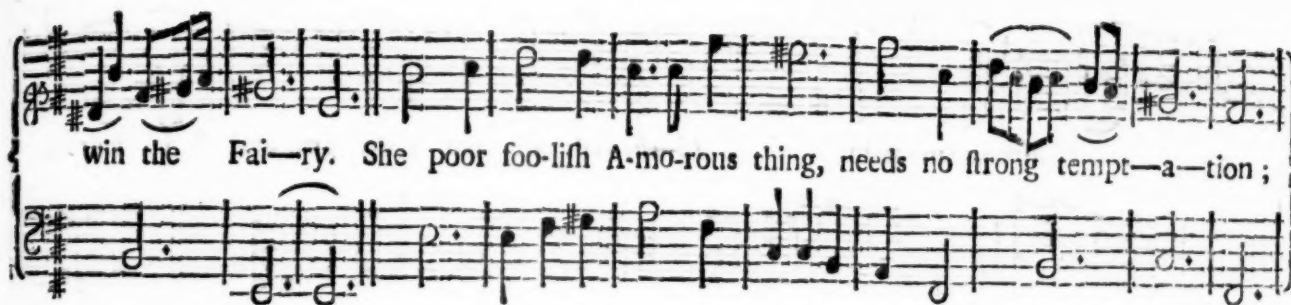
tell me all that you wou'd say, tell me all, tell me all, tell me all, tell me all,

R

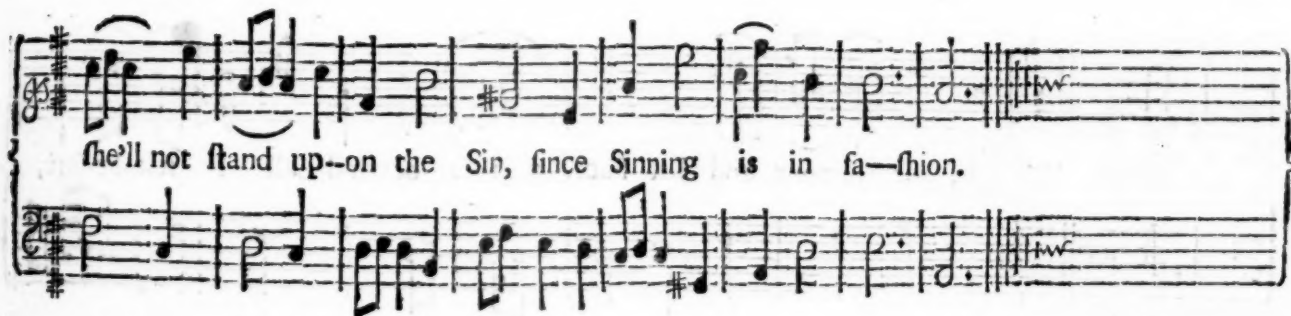
tell me all, tell me all, that you wou'd say.

A SONG Sett by Mr. Jeremy Clark.

I F you'd win Mel-lif-fa's Heart, be but brisk, be but brisk,
be but brisk and Ai-ry; Use no other Treacherous Art, this will win, this will



win the Fai—ry. She poor foo—lish A—mo—rous thing, needs no strong tempt—a—tion;



she'll not stand up—on the Sin, since Sinning is in fa—shion.

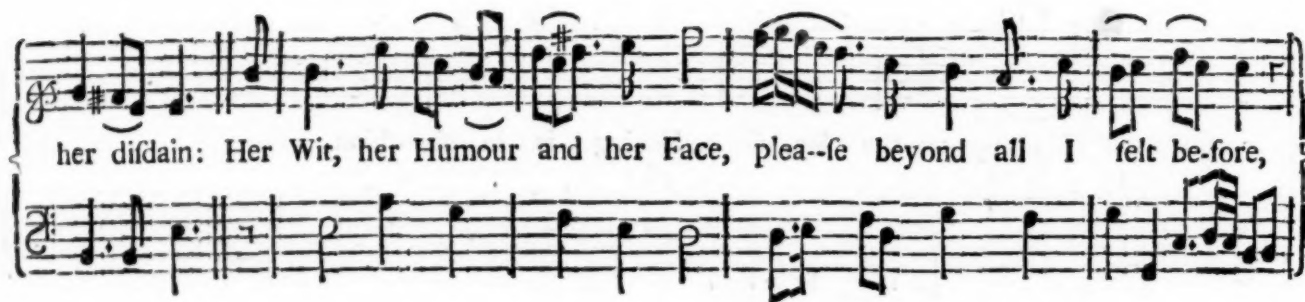
A SONG Sett by Mr. *John Barrett.*



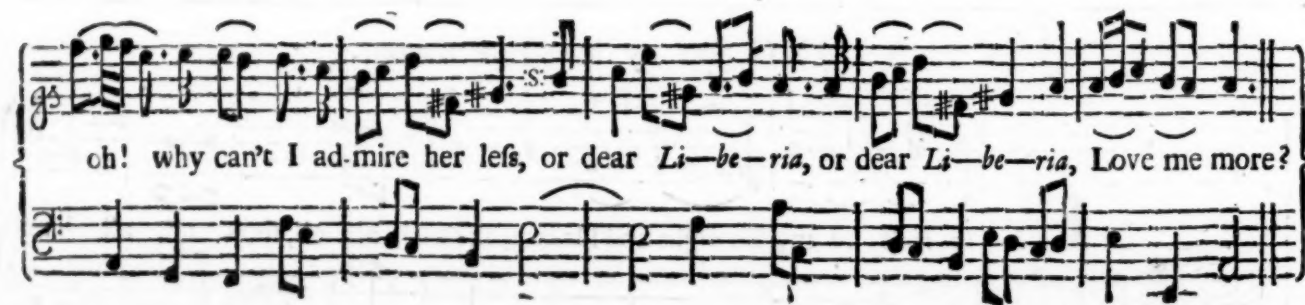
L I—be—ria's all my Thought and Dream, she's all, all, she's all, all, all my



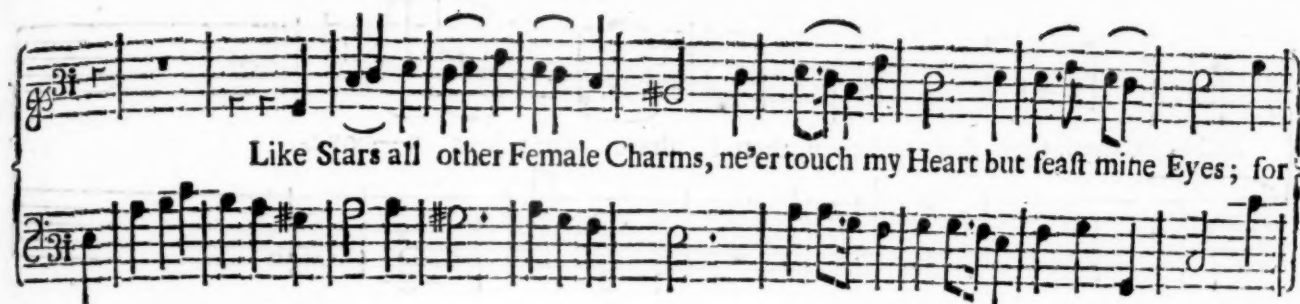
plea- - - - sure and my pain; Li-be-ria's all that I E-steem, and all I fear is



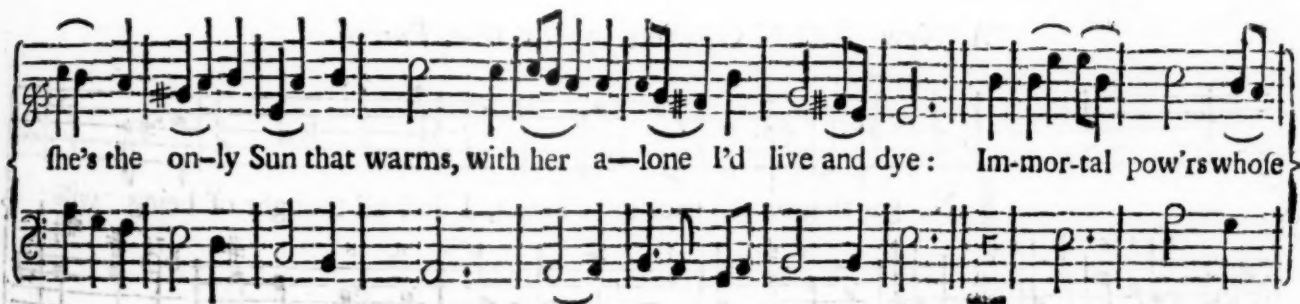
her disdain: Her Wit, her Humour and her Face, plea-se beyond all I felt be-fore,



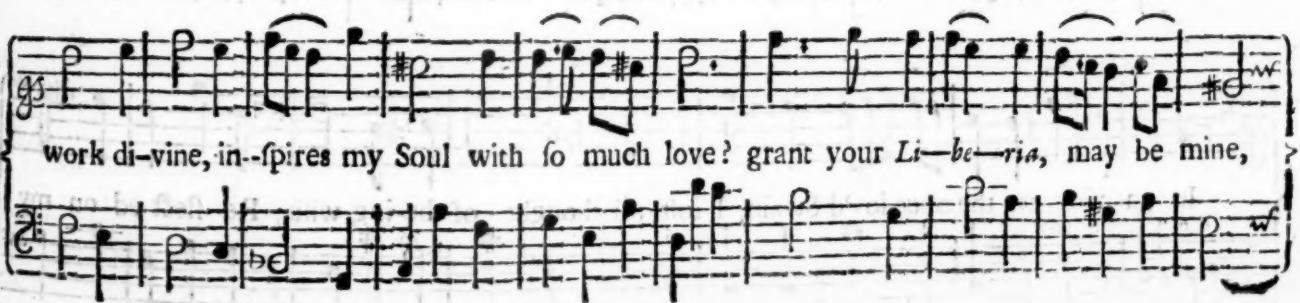
oh! why can't I ad-mire her less, or dear Li-be-ria, or dear Li-be-ria, Love me more?



Like Stars all other Female Charms, ne'er touch my Heart but feast mine Eyes; for



she's the on-ly Sun that warms, with her a-lone I'd live and dye: Im-mor-tal pow'rs whose



work di-vine, in-spires my Soul with so much love? grant your Li-be-ria, may be mine,

and then, then, then, then, and then, then I share your joys a—bove.

A New S O N G, Sett by Mr *Dan. Purcell.*

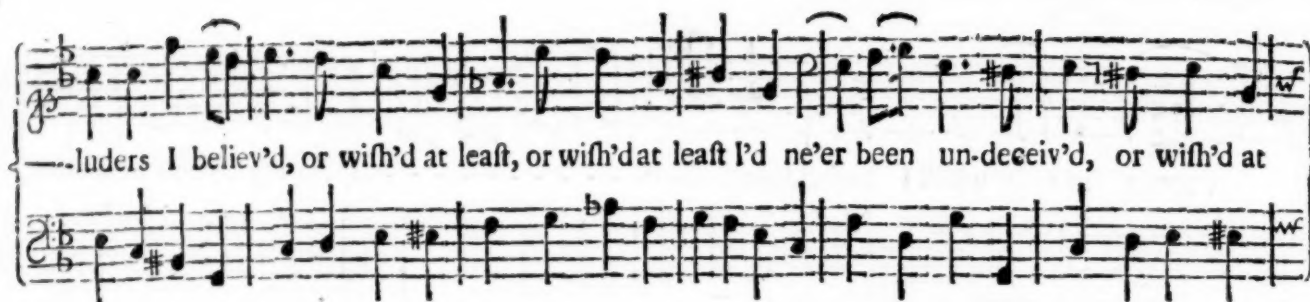
In ga-zing on the once lov'd Swain, I lost all thought of being wife;

In ga-zing on the once lov'd Swain, I lost all thought of be-ing wife; Re-flect-ed on my

wrongs in vain, whilst I be-held those love- - - - -ly, lonely Eyes; beheld those

love- - - - -ly, lovely Eyes; again the soft de-lu-ders I believ'd, or

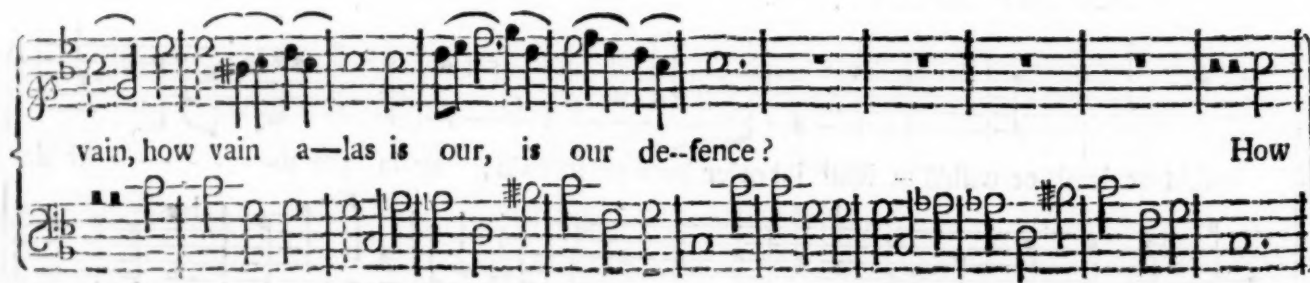
wish'd at least, or wish'd at least I'd ne'er been undeceiv'd; again the so- - - - -ft de-



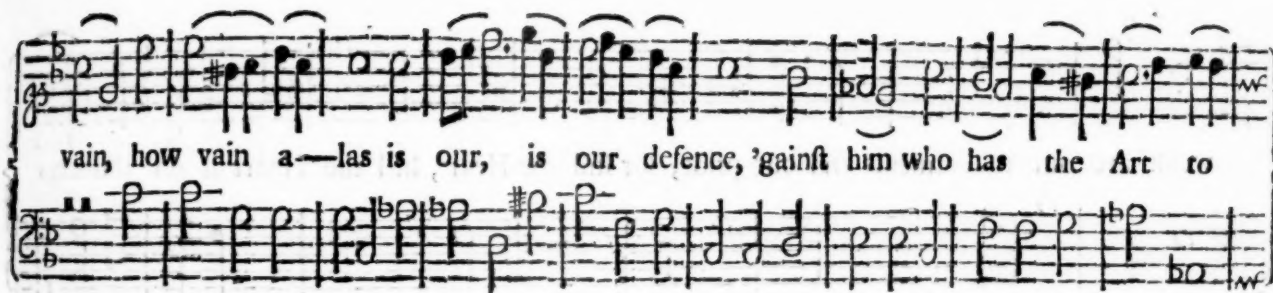
—luders I believ'd, or wish'd at least, or wish'd at least I'd ne'er been un-deceiv'd, or wish'd at



least, or wish'd at least I'd ne'er been un--de--ceiv'd. How



vain, how vain a--las is our, is our de--fence? How



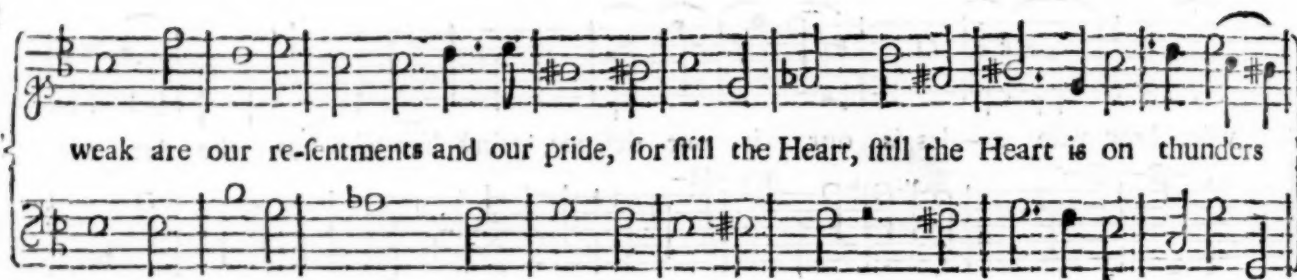
vain, how vain a—las is our, is our defence, 'gainst him who has the Art to



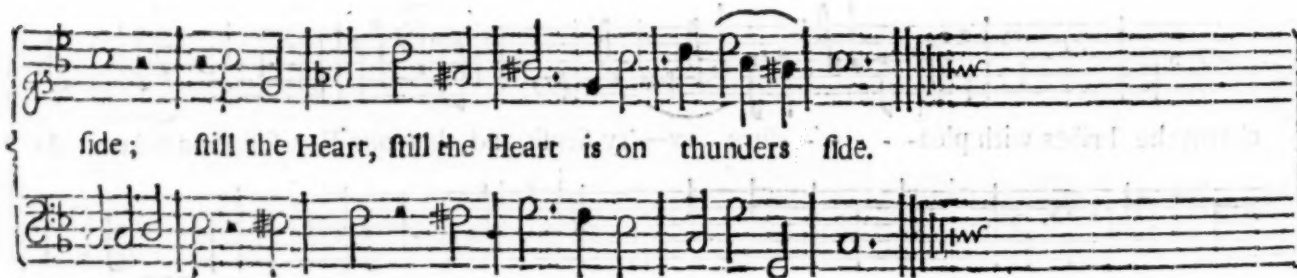
charm; he bribes with plea- - - -sure ev—'ry Sense, and they our Rea-son soon disarm. As



weak are our resentments and our pride, for still the Heart, still the Heart is on thunders side; as

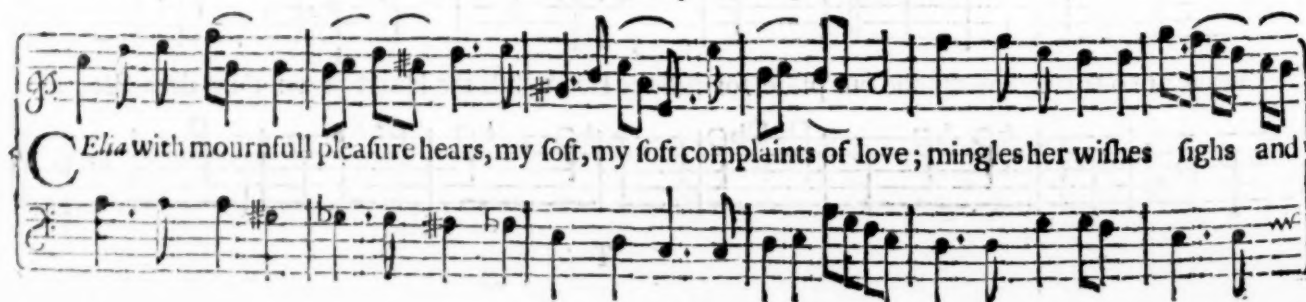


weak are our re-*sentments* and our pride, for still the Heart, still the Heart is on thunders

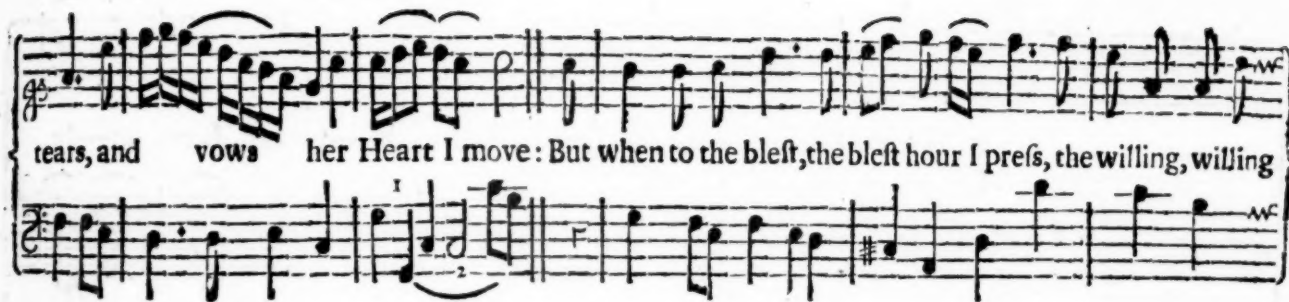


side; still the Heart, still the Heart is on thunders side.

A SONG Sett by Mr. *John Eccles.*



*C*elia with mournfull pleasure hears, my soft, my soft complaints of love; mingles her wishes sighs and



tears, and vows her Heart I move: But when to the blest, the blest hour I press, the willing, willing



Maid de-nies, and tho' a passion she confess, yet her lov'd, yet her lov'd Martyr dies.

Duty forbids my tender suit,
 When e'er she bids me live;
 That guardian flame defends the Fruit,
 The noding Bow wou'd give:
 Ah! might I with an Am'rous pray'r,
 Atone her Fate and mine;
 We'd both Enjoy, but to my share,
 Fall all the load of sin.

A SONG Sett by Mr. Robert King.

Love for Love is a charming trade, Love on—ly can, Love on—ly


Love for Love is a charming trade, a charming trade, Love on—ly

can, on--ly can by Love be paid; who e'er by entrest gain-- - - -s,

can, on-ly can by Love be paid; who e'er by en-trest, who e'er by en-trest gain- - -s



gain- - -s the fair, must think her fa- - -vours unfin-cere: But who in serving per-se—



—veres, and late prevails by Prayers and Tears; his Joys be-yond his wi--shes

—veres, and late, and late prevails by Prayers and Tears; his Joys be--yond, be--yond his wi--shes

move, he on-ly knows the blifs of Love for Love, he knows the blifs of

move, he on-ly knows the blifs of Love for Love, he knows the blifs, he knows the blifs of

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Love for Love, Love for Love, he knows the blifs of Love for Love, Love for

Love for Love, Love for Love, Love for Love, he knows the blifs of Love for Love, Love for

II.



Love, he knows the bliss of Love for Love.

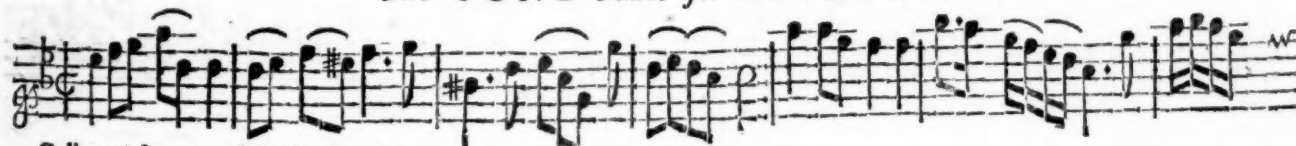


Love, he knows the bliss of Love for Love.



Love for Love is a Sacred tye,
Preserves on earth Society ;
His Harmony of Love for Love,
To which the dancing Planets move :
And if we may presume to guess,
What Angels in their Songs express ;
Howe'er the Musick is above,
The Chorus still is Love for Love.

The SONG Tunes for the FLUTE.



Celia with mournfull pleasure bears,



The musical score consists of six staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The first staff includes the lyrics "Liberia's all my thought and dream," written below the notes. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *fff* (fortissimo) and *mf* (mezzo-forte). The piece concludes with a double bar line and a repeat sign.

Liberia's all my thought and dream,



Is you'd win Mellissa's Heart,



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F I N I S.